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# THREE LITTLE MAIDS

A New and Original Musical Play

IN THREE ACTS.

WRITTEN AND COMPOSED BY

PAUL A. RUBENS.

ADDITIONAL NUMBERS BY

PERCY GREENBANK

AND

HOWARD TALBOT.

---

<u>VOCAL SCORE</u> ... .. net	<sup>s.</sup> 6	<sup>d.</sup> 0		PIANOFORTE SOLO ... .. net	<sup>s.</sup> 3	<sup>d.</sup> 6
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M1508 music  
R82T47

Produced by Mr. George Edwardes and Mr. Charles Frohman at the Apollo and Prince of Wales' Theatres

# THREE LITTLE MAIDS.

## CHARACTERS.

EDNA BRANSCOMBE	} <i>Daughters of the Rev. Theodore Branscombe.</i>	{ ... ..	MISS EDNA MAY.
HILDA BRANSCOMBE		{ ... ..	MISS HILDA MOODY.
ADA BRANSCOMBE		{ ... ..	MISS MADGE CRICHTON.
LADY ST. MALLORY	... ..	... ..	MISS LOTTIE VENNE.
LADY ROSEMARY BEAULIEU	} <i>Protégées of Lady St. Mallory</i>	{ ... ..	MISS MILLIE LEGARDE.
VENETIA GRAFTON		{ ... ..	MISS BETTY BELKNAP.
LADY MARJORY CRICHTON		{ ... ..	MISS RUBY RAY.
MISS DEARE ( <i>Postmistress at Market Mallory</i> )	... ..	... ..	MISS SYBIL GREY.
MISS CRANE ( <i>a Village Girl</i> )	... ..	... ..	MISS HILDA JEFFREYS.
MISS PRICE ( <i>Manageress of the Tea Shop</i> )	... ..	... ..	MISS JANE MAY.
HON. BOBBIE WINDSOR ( <i>an Eton Boy</i> )	... ..	... ..	MISS VINCENT.
MISS EFFIE THAMES	... ..	... ..	MISS EFFIE RIVERS.
LORD CHEYNE ( <i>nicknamed "Daisy"</i> )	... ..	... ..	MR. G. P. HUNTLEY.
BRIAN MOLYNEUX	... ..	... ..	MR. J. L. MACKAY.
REV. THEODORE BRANSCOMBE ( <i>Vicar of Market Mallory</i> )	... ..	... ..	MR. JOHN BEAUCHAMP.
"CUPID" ( <i>a Caddy</i> )	... ..	... ..	MR. GEORGE CARROLL.
M. DE L'ORME ( <i>of the French Embassy</i> )	... ..	... ..	MR. MAURICE FARKOA.

*Country Girls, Tea Girls, Golfers, Guests, &c.*

ACT I.—Golf Links at Market Mallory	... ..	HAWES CRAVEN.
ACT II.—A Bond Street Tea Shop	... ..	} JOSEPH HARKER.
ACT III.—Lady St. Mallory's Drawing-room at Market Mallory	... ..	

Musical Director ... .. MR. HOWARD TALBOT.

CHO.

Since day . break the sun ve - ry bright . ly has shone, But

Since day . break the sun ve - ry bright . ly has shone, But

*mp*

CHO.

cer - tain - ly ev - 'ry - one thinks The wea . ther could hard - ly help

cer - tain - ly ev - 'ry - one thinks The wea . ther could hard - ly help

CHO.

smil - ing up - on The o - pen . ing day of the links. The town is "en

smil - ing up - on The o - pen . ing day of the links The town is "en

CHO. *fête*," and the vi - car has been In - dulg - ing in tem - per - ance drinks;

*fête*," and the vi - car has been In - dulg - ing in tem - per - ance drinks;

CHO. And ev - 'ry in - hab - i - tant's glad to have seen The

And ev - 'ry in - hab - i - tant's glad to have seen The

CHO. o - pen - ing day of the links! The links, the links, the

o - pen - ing day of the links! The links, the links, the

CHO. won - der - ful links! The bun - kers are shock - ing, but no - bo - dy shrinks; And

won - der - ful links! The bun - kers are shock - ing, but no - bo - dy shrinks; And

CHO. peo - ple ar - riv - ing, Keep "put - ting" and "driv - ing" All o - ver these won - der - ful,

peo - ple ar - riv - ing, Keep "put - ting" and "driv - ing" All o - ver these won - der - ful,

CHO. won - der - ful links. We've

won - der - ful links. We've



Tempo di Valse.

CHO. thought of this day for some weeks, for some weeks, And ev - e - ry

thought of this day for some weeks, for some weeks, And ev - e - ry

*p*

CHO. word that one ut - ters Has been a - bout "bras - seys" and "cleeks,"

word that one ut - ters Has been a - bout "bras - seys" and "cleeks,"

CHO. Or "nib - licks" and "i - rons" and "put - ters" On

Or "nib - licks" and "i - rons" and "put - ters" On



CHO

"mash - ies" we're aw - ful - ly keen ——— And "spoon - ing" a

"mash - ies" we're aw - ful - ly keen ——— And "spoon - ing" a

CHO.

cus - tom in vogue is, ——— While, if we're a - way from the

cus - tom in vogue is, ——— While, if we're a - way from the

*cres.*

CHO.

green, ——— We dream a - bout hor - ri - ble "bo - geys."

green, ——— We dream a - bout hor - ri - ble "bo - geys."

*p* *f*

CHO.

The links, the links, the

The links, the links, the

Tempo I.

CHO.

won - der - ful links, The bun - kers are shock - ing, but no - bo - dy shrinks, And

won - der - ful links, The bun - kers are shock - ing, but no - bo - dy shrinks, And

CHO.

peo - ple ar - riv - ing, Keep "put - ting" and "driv - ing" All o - ver these won - der - ful,

peo - ple ar - riv - ing, Keep "put - ting" and "driv - ing" All o - ver these won - der - ful,

CHO.

won - der - ful links! The won - der - ful links, The won - der - ful links, The

won - der - ful links! The won - der - ful links, The won - der - ful links, The

CHO.

won - der - ful, won - der - ful links!

won - der - ful, won - der - ful links!

No. 2.

## SONG. (Miss Deare) and CHORUS.

"ME AND THE POST"

Words and Music by

PAUL A. RUBENS.

Piano.

Allegro.  $\frac{2}{4}$

Miss D.

When I first saw Mar - ket Mal - lo - ry, There was - nt much Mar - ket  
When first I came to Mal - lo - ry There was - nt a thing to

Miss D.

then, There was - nt a thing worth men - tion - ing, There were  
do; For miles a - round not a soul was found who was

Miss D.

CHORUS.

nei - ther girls nor men, There were nei - ther girls nor men; There was  
un - der nine - ty - two. Who was un - der nine - ty - two. They

Miss D.

just a mass of Mal - lo - ry, There was 'nt a house to  
never played Bridge at Mal - lo - ry, They nev - er made sin - ful

This system contains the first system of music for Miss D. It features a vocal line and a piano accompaniment. The vocal line has lyrics: "just a mass of Mal - lo - ry, There was 'nt a house to never played Bridge at Mal - lo - ry, They nev - er made sin - ful". The piano accompaniment consists of chords and a bass line.

Miss D.

see, There was no - thing but a small mud hut, The  
bets, But crime be - gan when a nice old man Bought a

This system contains the second system of music for Miss D. The vocal line lyrics are: "see, There was no - thing but a small mud hut, The bets, But crime be - gan when a nice old man Bought a". The piano accompaniment continues with chords and a bass line.

Miss D.

CHORUS.

Gen - e - ral Post and me. The Gen - e - ral Post and  
pack - et of cig - ar - ettes, Bought a pack - et of cig - ar -

This system contains the third system of music for Miss D. It is labeled "CHORUS." The vocal line lyrics are: "Gen - e - ral Post and me. The Gen - e - ral Post and pack - et of cig - ar - ettes, Bought a pack - et of cig - ar -". The piano accompaniment continues.

REFRAIN.

Miss D.

CHO.

she. That's all there was of Mal - lo - ry, But  
- ettes. That's all there was at Mal - lo - ry, But

This system contains the fourth system of music, labeled "REFRAIN." It features a vocal line for Miss D. and a chorus line. The lyrics are: "she. That's all there was of Mal - lo - ry, But - ettes. That's all there was at Mal - lo - ry, But". The piano accompaniment continues.



Miss D.

things have changed you see, And now of course If  
things have changed you see, You can e - ven buy a

Miss D.

you de - sire You can post a let - ter or send a wire, And  
Gold mine share, Or a photo of Mis - ter La - bou - chere, And

Miss D.

all through me; You can learn a — host 'Tween  
all through me; You can learn a — host 'Tween

CHORUS. Miss D. CHORUS.

me and the Post, The Gen - e - ral Post, And me. That's all there was at  
me and the Post, The Gen - e - ral Post, And me. That's all there was at

CHO. Mal - lo - ry, But things have changed you see, And  
 Mal - lo - ry, But things have changed you see, You can

CHO. now of course If you de - sire, You can post a let - ter or  
 e - ven buy a Gold mine share, Or a photo of Mis - ter

CHO. send a wire, And all through she; You can learn a — host 'Tween  
 La - bou - chere, And all through she; You can learn a — host 'Tween

CHO. she and the Post, The Gen - e - ral Post and me. me.  
 she and the Post, The Gen - e - ral Post and

Miss D. 1. 2.

D. C. §



N<sup>o</sup>. 3.

## TRIO. (Edna, Hilda, and Ada.)

## "THREE LITTLE MAIDS."

Words and Music by

PAUL A. RUBENS.

*Pastorale.*

Piano.

*Qd. \** *Qd. \**

*Allegretto.*

When the sea-son's o-ver, And you want a hol-i-day—  
 We've not been to Lon-don, So, of course, we want to know;—

'Mong the corn and clo-ver, Won't you come a-long this way?—  
 What has ev-ry-one done? Are the 'buss-es just as slow?—

Fresh - made but - ter, sweet - est milk, La - zy cows with  
Is St. Paul's Ca - the - dral there? And is there still Tra -

coats of silk.— Still, if you should find the scene A  
- fal - gar Square? Ig - nor - ance, they say, is bliss, But

bit mo - not - on - ous, \_\_\_\_\_ Un - der - stand, please,  
we don't find it so. \_\_\_\_\_ Have you ev - er

what we mean— But, — “there is al - ways us.” \_\_\_\_\_  
met a “miss,” Who did - n't want to know? \_\_\_\_\_

Più mosso.

Tempo I?

We're three lit - tle maids, just three lit - tle maids,

Fresh from the grass and the glens and the glades; And there's not a bad word that has

ev - er been heard A - gainst one of us three lit - tle maids! —

SEXTET. { A. Country Girls. }  
 { B. London Girls. }

"THE TOWN AND COUNTRY MOUSE."

Words and Music by

PAUL A. RUBENS.

Lively.

Piano.

1. A mouse once lived in the coun - try - A  
 2. A mouse once lived in the coun - try - A

A

B

mouse once lived in the Town; The coun - try mouse had a  
 mouse once lived in the Town; The coun - try mouse could

Detailed description: The score is in 2/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'Lively.' and 'p'. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The vocal parts, A and B, enter with lyrics. Part A has two verses. Part B has two verses. The piano accompaniment continues throughout the vocal parts.

A

ve - ry small house, Quite tiny and tum - ble down, Quite ti - ny and tum - ble  
not af - ford grouse Ex - cept when the price was down, The price was very much

A

B

down. The town mouse had a man - sion, And  
down. The town mouse was a gour - met, And

B

pow - ered foot - men too, And dined at 8, Off  
drank the ve - ry best wine, And ne - ver would go For a

B

A

fine gold plate, And the front door looked so new. So  
walk you know Un - - - less the weather was fine. And



A

new That the rain came through,  
 didn't His boots just shine.

A

Poor lit - tle, hap - py lit - tle coun - try mouse! Fine lit - tle, grand lit - tle,

B

swell town mouse! Glad to play in the hay, Din - ing at the Carl - ton

B

ev - 'ry day; One in a frock of pur - ple, -

*rall.* *a tempo.*

A

One in a coat of brown, One lit - tle mouse from the

A

Coun - try - side, And one lit - tle mouse from the Town!

## TOGETHER.

A. B.

One lit - tle mouse from the Coun - try - side, And one lit - tle mouse

A. B.

from the Town! Town!

D.C.



N<sup>o</sup> 5.

## SONG. (Cupid.)

"I'M ONLY THE CADDIE."

Words by  
PERCY GREENBANK.Music by  
WALTER RUBENS.

*Vivace.*

Cupid.

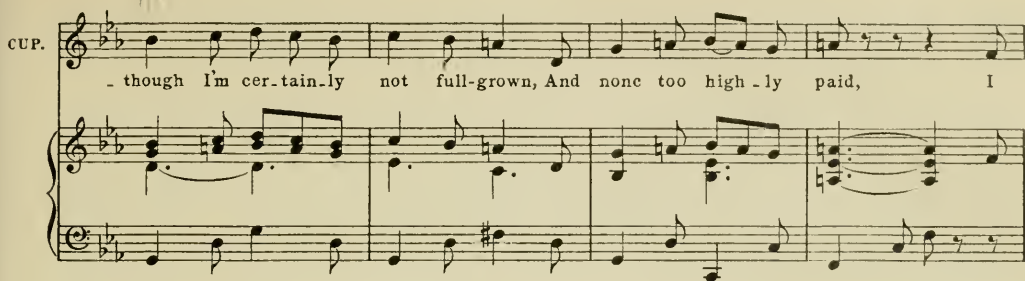
Piano.

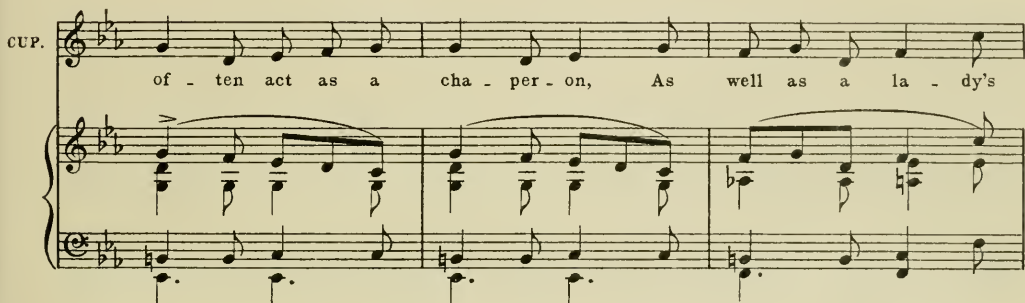
*f* *p*

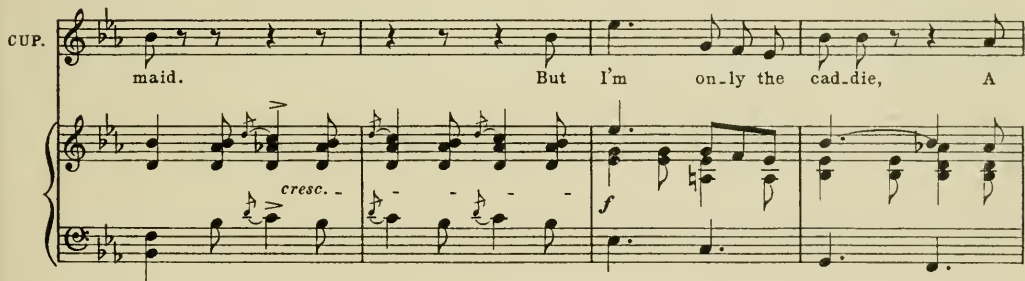
CUP. keep my eye on those maid - ens, three, And strict - ly en - tre nous, They

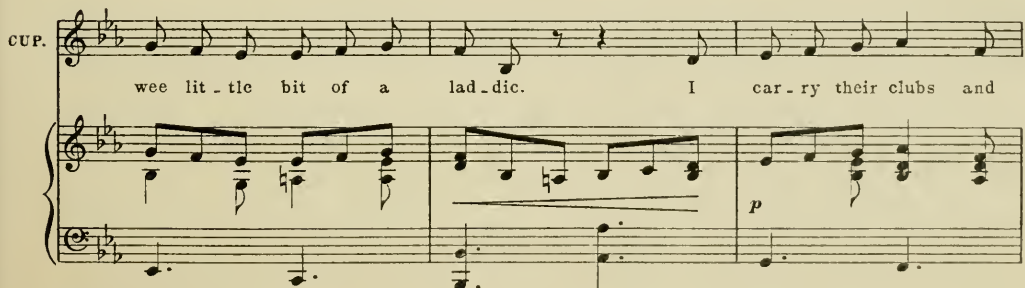
CUP. al - ways man - age to find for me - A lot of jobs to do. Al -

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It features a vocal line for Cupid and a piano accompaniment. The tempo is marked 'Vivace'. The piano part begins with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. The vocal line consists of two stanzas of lyrics. The first stanza is: 'keep my eye on those maid - ens, three, And strict - ly en - tre nous, They'. The second stanza is: 'al - ways man - age to find for me - A lot of jobs to do. Al -'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

CUP.  *though I'm cer-tain-ly not full-grown, And none too high-ly paid, I*

CUP.  *of - ten act as a cha - per - on, As well as a la - dy's*

CUP.  *maid. But I'm on-ly the cad-die, A*

CUP.  *wee lit - tle bit of a lad-die. I car - ry their clubs and*

CUP. cloaks all day, But ne-ver, oh! ne-ver, get in the way, And I'm paid by their

*cresc.*

*f*

CUP. dad.dy. I suit them to a "tee," I know my place, And

CUP. don't much care If they pat my face, Or pull my hair, For

CUP. I'm on-ly the cad.die, And— they don't mind me.

*f* *p* *fz* *fz* *f*

7

CUP.

Miss

*f* *p*

CUP.

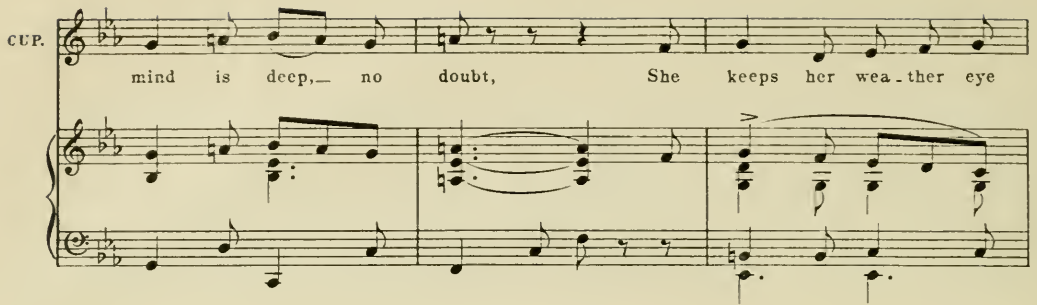
Ed - na's sim - ple and sweet and coy, — As ev - 'ry - one re -

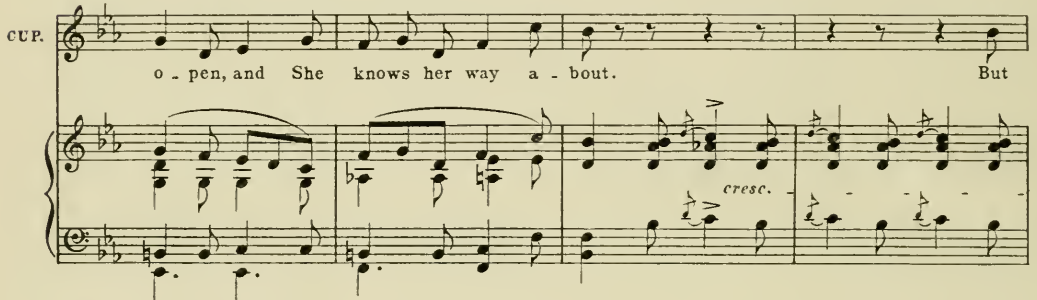
CUP.


- marks, Miss A - da ought to have been a boy, — She's

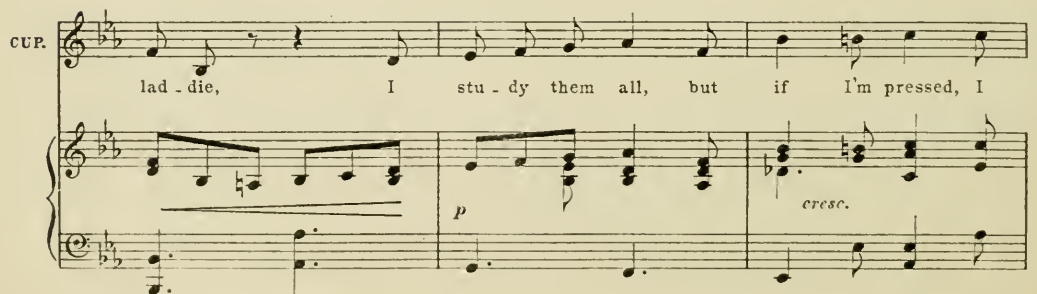
CUP.

al - ways up to larks. Miss Hil - da's harder to un - der - stand, Her

CUP.  *mind is deep,— no doubt, She keeps her wea-ther eye*

CUP.  *o - pen, and She knows her way a - bout. But*

CUP.  *I'm on - ly the cad-die, A wee lit - tle bit of a*

CUP.  *lad - die, I stu - dy them all, but if I'm pressed, I*



CUP. could\_n't say which I like the best. Tho' young la\_dies are fad\_dy. We

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a minor key (three flats) and has a tempo marking of 'CUP.' (Cupido). The lyrics are 'could\_n't say which I like the best. Tho' young la\_dies are fad\_dy. We'. The piano accompaniment features a steady bass line and chords in the right hand.

CUP. sel - dom dis - a - gree, If a - ny gent would

The second system continues the vocal line and piano accompaniment. The lyrics are 'sel - dom dis - a - gree, If a - ny gent would'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

CUP. care to wait— I won't pre - vent a tête à tête. For

The third system continues the vocal line and piano accompaniment. The lyrics are 'care to wait— I won't pre - vent a tête à tête. For'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand.

CUP. I'm on - ly the cad,die, So— you won't mind me!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are 'I'm on - ly the cad,die, So— you won't mind me!'. The piano accompaniment includes dynamic markings such as *f*, *p*, and *sf*.

## SONG (de l'Orme.) and CHORUS.

"LOVE YOU'RE A WONDERFUL GAME"

Words and Music by

PAUL A. RUBENS.

*Vivace.*

Piano. *f*

The piano introduction is in 3/4 time, marked *Vivace* and *f*. It consists of four measures. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The key signature has two flats (B-flat and E-flat).

*Slower and Gracefully.*

de L'ORME.

Of all the games that a man can play,

*p*

The first line of the song is in 6/8 time, marked *Slower and Gracefully*. The vocal line (de L'ORME) begins with a rest followed by the lyrics "Of all the games that a man can play,". The piano accompaniment is in the same time signature and key signature, starting with a *p* dynamic.

de L'OR

Love is the hard-est to beat, — 'Tis so ea-sy to play, But to

The second line of the song continues the melody. The vocal line (de L'OR) has the lyrics "Love is the hard-est to beat, — 'Tis so ea-sy to play, But to". The piano accompaniment continues with chords and moving lines.

de L'OR

win in a day Is not quite so sim-ple a feat, —

The third line of the song concludes the phrase. The vocal line (de L'OR) has the lyrics "win in a day Is not quite so sim-ple a feat, —". The piano accompaniment ends with a final chord.



de l'OR

Not quite so sim-ple a feat. — There are games at which this or that

de l'OR

girl may boast She is a-ble to throw down the glove. — But the

de l'OR

game at which ev-'ry one scores the most Is the beau-ti-ful game of

de l'OR

*Vivace.*

Love. Ah! — Love is a game, a beau-ti-ful game, A

de l'OR

won-der-ful game for two; If you don't take care MI —

de l'OR

Love will dare To play lit - tle games with you: But when

de l'OR

all's said and done, you're spten - did fun All o - ther games a -

de l'OR

- bove; And ev - e - ry day I'm game to play A

*rall.*

*rall.*

de l'OR

*a tempo* fresh lit - tle game of Love! **CHORUS.** Love is a game, a

*a tempo*

CHO.

beau - ti - ful game, A won - der - fut game for two; If you don't take care, MI -

CHO. Love will dare, To play lit - tle games with you: But when

CHO. all's said and done, you're splen - did fun All o - ther games a - bove; And

CHO. ev - e - ry day I'm game to play A fresh lit - tle game of Love!

Vivace. de L'ORME.  
Slower and Gracfully.

There are

de L'OR "Mis - ses" at Bil - liards, and so, of course, "Kiss - cs" are there as

de l'OR. well, At Quoits there are "rings" which are val - ua - ble things To

de l'OR. ev - e - ry sweet de - moi - selle, Ev - e - ry sweet de - moi -

de l'OR. - selle. At Bridge there are Hearts, And hand - in - hand,

de l'OR. Knaves that in - dulse in tricks, There's Foot - ball as well, but

de l'OR. please un - der - stand At the game of Love no - bo - dy kicks, Ah! *Vivace.*



de IOR.

Love is a game, a beau-ti-ful game, A won-der-ful game for two; If you

de IOR.

don't take care MI - Love will dare, To play lit-tle games with

de IOR.

you; But when all's said and done, you're splen-did fun, All o-ther games a -

de IOR.

love: And should an-y Miss Re - fuse a kiss, I'll cheat at the game of

*rall.* *a tempo*

de IOR.

CHORUS.

Love! Love is a game, a beau-ti-ful game, A

CHO. won-der-ful game for two! If you don't take care, M<sup>r</sup> — Love will dare. To

CHO. play lit-tle games with you, But when all's said and done, you're

CHO. splen-did fun, All o-ther games a-bove; And should an-y Miss Re-

de L'ORME. *rall.*

de L'OR. -fuse a kiss, I'll cheat at the game of Love! The game of

*rall.*

de L'OR. Love! The game of Love!



N<sup>o</sup> 7.

## DUET. (Edna and Brian.)

"DO YOU THINK THAT YOU HAVE KNOWN ME LONG ENOUGH?"

Words by  
PERCY GREENBANK.Music by  
WALTER RUBENS.

Moderato.

Brian.

Brian. *In the*  
 Piano. *f* *p*

The first system of the musical score. Brian's vocal line is on a single staff in treble clef, starting with a whole rest followed by a half note G4, quarter note A4, and quarter note B4. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The right hand begins with a half note G4, quarter note A4, quarter note B4, and quarter note C5. The left hand begins with a half note G3, quarter note A3, and quarter note B3. The key signature has two flats (Bb and Eb), and the time signature is common time (C).

BRI.

fu - ture, come what may, I shall not for - get to - day, And the

The second system of the musical score. Brian's vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment continues with a half note G4, quarter note A4, quarter note B4, and quarter note C5 in the right hand, and a half note G3, quarter note A3, and quarter note B3 in the left hand. The key signature and time signature remain the same.

BRI.

rea - son why I'm sure that you can guess. There are ve - ry, ve - ry few Lit - tle

The third system of the musical score. Brian's vocal line continues with quarter notes G4, A4, B4, C5, B4, A4, G4, and a half note F#4. The piano accompaniment continues with a half note G4, quarter note A4, quarter note B4, and quarter note C5 in the right hand, and a half note G3, quarter note A3, and quarter note B3 in the left hand. The key signature and time signature remain the same.

BRI. girls as sweet as you, Hard - ly a - ny have the charm that you pos -

EDNA.  
But our friend - ship is so brief, To the best of my be - lief, You have

BRI.  
- sess.

ED. known me for an hour, or rather un - der; Yet my lit - tle hand you squeeze, And you

ED. say such things as these, Oh! are all men so im - pa - tient, Now I

*rall.*

ED. *pp*  
won - - der, Yes I won - der? Do you think that you have

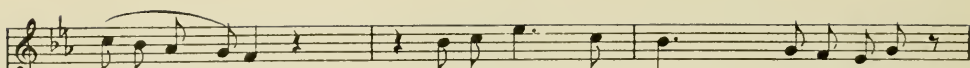
BRI. *pp*  
I won - der?

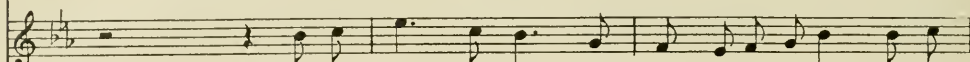
*pp a tempo*


ED. known me long e - nough? Though of course we've had an

ED. in - ter - est - ing chat; Still, your arm should not be placed Quite so

ED. tight - ly round my waist, You have hard - ly, No, you've hard - ly known me

ED.  long e.nough for that. Do you think you've known me long e.nough?

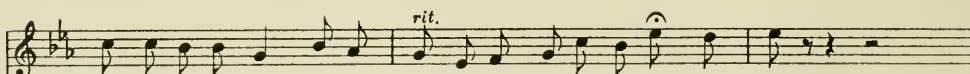
BRI.  Yes, I think that I have known you long e.nough, And of

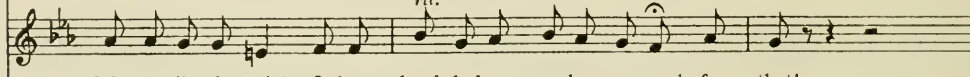
 *p.*


ED.  And of course, we've had a chat, Still your arm should not be placed Round my

BRI.  course, we've had an in-ter-est-ing chat, Still my arm should not be placed Round your



ED.  dain-ty lit-tle waist, You have hard-ly known me long e-nough for that!

BRI.  dain-ty lit-tle waist, I have hard-ly known you long e-nough for that!

 *rit.* *f*

BRIAN.

Time goes

Musical score for Brian's first line. The vocal line is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include a piano (*p*) marking.

BRI.

quick - ly. it is true, When I'm think - ing a - bout you, But I'm

Musical score for Brian's second line. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support. Dynamics include a piano (*p*) marking.

BRI.

sure there's no oc - ca - sion for your fears, For we two get on so well, And for

Musical score for Brian's third line. The vocal line continues with the lyrics. The piano accompaniment features a forte (*fz*) dynamic marking.

EDNA.

I for -

BRI.

all that I can tell, We might real - ly have been friends for ma - ny years.

Musical score for Brian's fourth line. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support.



ED.

- give you what you say Since you put it in that way, And I wish that ev-'ry gen-tle-man could

ED.

speak so. Yes, I like you ve-ry much, And my hand I'll let you touch, But you

*f* *rall.*

ED.

must-n't place your lips a-gainst my cheek so! Yes, my cheek so! Do you

*pp* *pp* *a tempo*

BRI.

your cheek so!

ED.

think that you have known me long e-nough? It is true you make my

ED. heart go pit-a-pat, But I real-ly can't al-low An-y kiss-es from you now, You have

ED. hard-ly, No, you've hard-ly known me long e-nough for that! Do you think you've

BRI. Yes, I think that I have

ED. known me long e-nough? And of course, we've had a chat, Still your

BRI. known you long e-nough, And of course, we've had an in-ter-est-ing chat, Still my

ED. *rit.*  
arm should not be placed Round my dain-ty lit-tle waist, You have hard-ly known me long enough for

BRI. *rit.*  
arm should not be placed Round your dain-ty lit-tle waist, I have hard-ly known you long enough for

ED. that!

BRI. that!

*a tempo* *p*

ED. You've known me long e-nough for that!

BRI. I've known you long e-nough for that!

*slowly.*

Nº 8.

SONG. (Ada.)

“SAL”

Words and Music by

PAUL A. RUBENS.

Ada.

Piano.

1. I'm  
2. I'm

sure you've nev - er seen a gal like my gal Sal, Be -  
sure you nev - er kissed a gal like my gal Sal, And

- cause there's nev - er been a gal like my gal Sal. She's  
if you have I bet the gal was my gal Sal. She's

not the or - din - a - ry kind Of stu - pid gal you al - ways find, Just  
ug - ly, but when she's with me, She kiss - es so con - tin - ual - ly, I

talk to her and see, but mind she's my gal Sal,  
hav'n't the time to look and see it's my gal Sal.

## REFRAIN.

Sal, Sal, you're so o - ri - gi - nal, You



nev - er do or say a thing like a - ny oth - er gal,

*rall.*

You can't look love - ly 'cause you aren't, But you're a

*a tempo*

gal, you're a pal, In fact you're Sal, plain Sal.

*rall.* *a tempo*

3. Her

face is quite a hope - less case, Is my gal's Sal, In

The first system consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are: "face is quite a hope - less case, Is my gal's Sal, In". The piano accompaniment is in two staves (treble and bass clefs) and features a steady bass line and chords in the right hand.

fact her face is not a face, Is my gal's Sal. But

The second system continues the vocal line and piano accompaniment. The lyrics are: "fact her face is not a face, Is my gal's Sal. But". The piano accompaniment includes a *p.* (piano) dynamic marking.

when her mouth she o - pens wide I can see her lit - tle heart in - side, It's

The third system continues the vocal line and piano accompaniment. The lyrics are: "when her mouth she o - pens wide I can see her lit - tle heart in - side, It's". The piano accompaniment includes a *p.* (piano) dynamic marking.

then I'm just a man of pride For my gal Sal.

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: "then I'm just a man of pride For my gal Sal.". The piano accompaniment includes a *rall.* (rallentando) marking and triplet figures in the right hand.

## REFRAIN.

Sal, Sal, you're so o - ri - gi - nal, You've

*a tempo*

got a mouth that's not supplied to a - ny oth - er gal,

*rall.*

You can't look love - ly 'cause you aren't, But you're a

*a tempo*

gal, you're a pal, In fact you're Sal, just plain Sal.

*(Spoken.)*

N<sup>o</sup> 9.

## DUET. (Cheyne and Ada.)

## "GOLF."

Words and Music by

PAUL A. RUBENS.

Vivace.

Cheyne.

Piano.

CH.

1. Golf is an ex - cel - lent game in its way, But ev - 'ry-thing's all "in its  
2. Golf's not a game that a la - dy should play No per - fect la - dy can

ADA.

CHEYNE.

ADA.

way; play ——— A Golf is a game that was not meant to play, A  
maid - en can soon learn the lan - guage of flow'rs, But the

CHEYNE.

ADA.

good deal too ser - ious for "play!" ——— But if you want an ex -  
lan - guage of golf lasts for hours. ——— Though you've had sev - er - al

CH. ADA.

-cuse for a walk,      Golf's the ex - cuse for a walk, \_\_\_\_\_  
 shots at the ball, -      No - thing oc - curs to the ball \_\_\_\_\_

CHEYNE. ADA.

If to the la - dy you're burn - ing to talk,      Golf's not the sub - ject you talk.  
 Cad - dy will laugh as you break up your "tee"      "Cad - dies" were made to hold "tea"

ADA. CHEYNE.

Oh, a glo - ri - ous game is golf, \_\_\_\_\_ You'll for - give me, I pray, if I  
 Oh, a glo - ri - ous game is golf, \_\_\_\_\_ You'll for - give me, I pray, if I

CH. ADA.

cough! \_\_\_\_\_      If you've a daugh - ter you want to "go off," En -  
 cough! \_\_\_\_\_      If you've a friend that you want to "score off,"



CHEYNE.

ADA.

-cour-age the girl to play golf. That's the cu-ri-ous thing a-bout  
Ask him to play you at golf. If you try to de-feat him at

CH.

golf. One al-ways ap-pears to "go off."  
golf. Your "score" will be prob-a-bly "off."

D. C.

CHEYNE.

ADA.

3. Golf is an ex-cel-lent game on the whole, But no-bo-dy gets in the

*p*

ADA. CHEYNE. ADA.

hole, \_\_\_\_\_ Golf is a game where you're "like as you lie," You can

ADA. CHEYNE.

"lie as you like" if you try. \_\_\_\_\_ Golf is a game where you

CH. ADA.

"get in a swing;" No - bo - dy gets in the swing, \_\_\_\_\_

CHEYNE. ADA.

Golf is a game where you end in the green, And ends up by turn - ing you green!

ADA. CHEYNE.

Oh, a glo - ri - ous game is golf! — You'll ex - cuse me, I pray, if I

CH. ADA.

cough! — If you've a head - ache which ne - ver leaves off, Just

ADA. CHEYNE.

drive to the links and play golf — But as soon as you start to play

CH.

golf, — The head of your dri - ver comes off.

## No 10.

## FINALE - ACT I.

Words by  
PERCY GREENBANK.

Music by  
HOWARD TALBOT.

With spirit.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in G major, 2/4 time, marked 'With spirit'. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal part enters with the lyrics: 'All the lug-gage has been put up on the cart, They've a drive of half an hour, more or less, So it's'. The score includes dynamic markings such as *p*, *cres.*, *mf*, and *ff*. The piano part has a *ff* section during the vocal line. The lyrics are repeated on two lines.

PHO. CHORUS. All the lug-gage has been  
All the lug-gage has been

PHO. put up on the cart, They've a drive of half an hour, more or less, So it's  
put up on the cart, They've a drive of half an hour, more or less, So it's

CHO. ve - ry near - ly time for them to start, If they mean to catch the five o'clock ex -

ve - ry near - ly time for them to start, If they mean to catch the five o'clock ex -

CHO. - press, There are tick-ets to be tak-en at the sta-tion,

- press, There are

CHO. If they ev - er want to reach their des-tin -

box-es to be put in to the van, If they ev - er want to reach their des-tin -



CHO. - a - tion, They must hur - ry up as quick - ly as they can, as quick - ly as they can, They must

- a - tion, They must hur - ry up as quick - ly as they can, as quick - ly as they can, They must

The first system of the musical score consists of three measures. The vocal line (treble clef) has lyrics: "- a - tion, They must hur - ry up as quick - ly as they can, as quick - ly as they can, They must". The piano accompaniment (bass clef) provides a rhythmic and harmonic foundation with eighth and sixteenth notes.

CHO. hur - ry up as quick - ly as they can.

hur - ry up as quick - ly as they can.

The second system of the musical score consists of three measures. The vocal line (treble clef) has lyrics: "hur - ry up as quick - ly as they can.". The piano accompaniment (bass clef) continues the rhythmic pattern. A dynamic marking of *ff* (fortissimo) is present in the piano part towards the end of the system.

The third system of the musical score consists of three measures. It features a piano accompaniment (bass clef) with a melodic line in the treble clef. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 3/4. The piano part includes a dynamic marking of *ff* and a fermata over the final note.

## Tempo di Valse.

EDNA.  
HILDA.

The meadows and woods are fresh and green, And blue is the

ADA.

The meadows and woods are fresh and green, And blue is the

EDNA.  
HILDA.

sky above, ————— Farewell to the old fam-

ADA.

sky above, ————— Farewell to the old fam-

EDNA.  
HILDA.

- il - iar scene We all of us know and love,

ADA.

- il - iar scene We all of us know and love,

*rall.*

EDNA.  
HILDA.

But tho' we may wan - der far from here, The

ADA.

But tho' we may wan - der far from here, The

*a tempo*

EDNA.  
HILDA.

vi - sion shall ne - ver fade, ————— For home will be

ADA.

vi - sion shall ne - ver fade, ————— For home will be

EDNA.  
HILDA.

al - ways ve - ry dear, To each lit - tle coun - try

ADA.

al - ways ve - ry dear, To each lit - tle coun - try

*rull:*

d- LORME.  
CHEYNE.

Allegretto.

EDNA.  
HILDA.

maid. Tell, oh, tell us pray, Where you mean to

ADA.

maid. Tell, oh, tell us pray, Where you mean to

BRIAN.

*p*

de LOR.  
CHEY.

stay, When youre up in town, And we'll write it down.

BRI.

stay, When youre up in town, And we'll write it down.

de LOR.  
CHEY.

We might like to call, Some day, on you

BRI.

We might like to call, Some day, on you

de LOR.  
CHEY.

all. But we can't, un - less ——— We have your ad - dress. ———

BRI.

all. But we can't, un - less ——— We have your ad - dress. ———

## ADA. EDNA &amp; HILDA.

de LOR.  
CHEY.

— Though we'd be glad to an - swer your re - quest with - out de -

BRI.

ADA.  
EDNA.  
&  
HILDA.

- lay, We fear we can - not tell you, for we've prom - ised not to

*cres.*



ADA.  
EDNA.  
&  
HILDA.

say,

BRI.  
de LOR.  
CHEY.

Oh, please tell us do. We should like to vis - it

ADA.  
EDNA.  
&  
HILDA.

No, no, go a - way, We have prom - ised not to

BRI.  
de LOR.  
CHEY.

you,

ADA.  
EDNA.  
&  
HILDA.

say; No, go a - way, we have

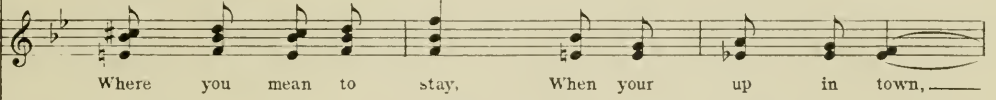
BRI.  
de LOR.  
CHEY.

Tell, oh, tell us pray,

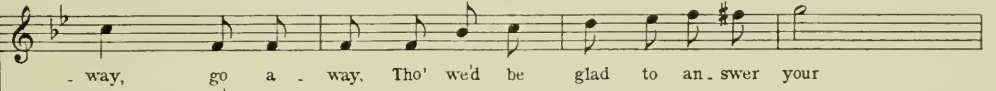
ADA.  
EDNA.  
&  
HILDA.



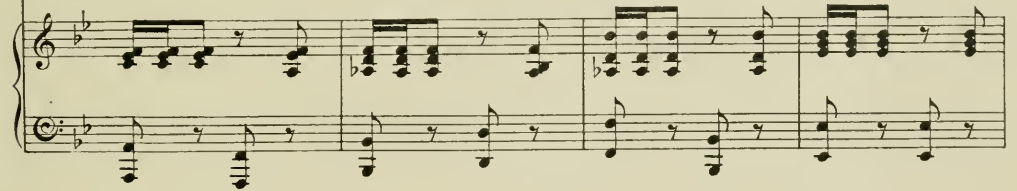
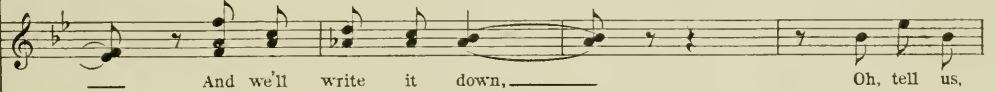
BRI.  
de LOR.  
CHEY.



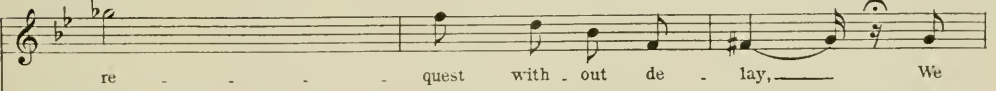
ADA.  
EDNA.  
&  
HILDA.



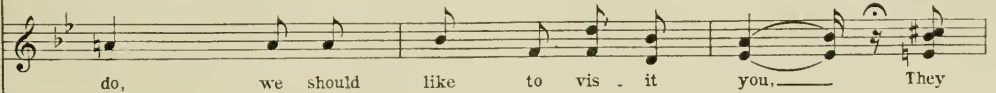
BRI.  
de LOR.  
CHEY.



ADA.  
EDNA.  
&  
HILDA.



BRI.  
de LOR.  
CHEY.



ADA.  
EDNA.  
&  
HILDA.

fear we can - not tell you, For we've prom - ised not to

BRI.  
de LOR.  
CHEY.

fear they can - not tell us, For they've prom - ised not to

*rall.*

ADA.  
EDNA.  
&  
HILDA.

say, We've prom - ised not \_\_\_\_\_ to say.

BRI.  
de LOR.  
CHEY.

say, They've prom - ised not \_\_\_\_\_ to say.

CHO.

CHORUS.

How mys -  
How mys -

*Quickly.*

CHO. - ter - i - ous, How pro - vo - king, Are they

- ter - i - ous, How pro - vo - king, Are they

CHO. se - ri - ous, Are they se - ri - ous, Are they

se - ri - ous, Are they se - ri - ous, Are they

CHO. jo - king? Ah, must you real - ly, real - ly go? For

jo - king? Ah, must you real - ly, real - ly go? For

*sempre f*

CHO. ev - 'ry one will miss you so, With - out you three, We all a - gree, That

ev - 'ry one will miss you so, With - out you three, We all a - gree, That

CHO. things will be a tri - fle slow. We won - der if you'll

things will be a tri - fle slow. We won - der if you'll

CHO. find it bliss, To leave an at - mos - phere like this, And dwell with - in the

find it bliss, To leave an at - mos - phere like this, And dwell with - in the



CHO. dread - ful din, the dread - ful din, the dread - ful din, We won - der if you'll

dread - ful din, the dread - ful din, the dread - ful din, We won - der if you'll

CHO. find it bliss, To leave an at - mos - phere like this, And dwell with - in the

find it bliss, To leave an at - mos - phere like this, And dwell with - in the

CHO. dread . ful din, the dread - ful din, of the great Me - tro - po - lis.

dread . ful din, the dread - ful din, of the great Me - tro - po - lis.

CHO. Ah! must you real - ly, real - ly go?

CHO. For ev - 'ry one will miss you so. Ah! must you

For ev - 'ry one will miss you so. Ah! must you

CHO. real - ly, real - ly go? For ev - 'ry one will

real - ly, real - ly go? For ev - 'ry one will

CHO.

miss you so.

miss you so.

The musical score is written for a choir and piano. It is in G major and 4/4 time. The first system shows the vocal line with lyrics "miss you so." and the piano accompaniment. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The fifth system continues the piano accompaniment.

## Act II.

N<sup>o</sup> 11.Words by  
PERCY GREENBANK.

## OPENING CHORUS.

Music by  
HOWARD TALBOT.

*Pianb.* *Allegro.*

The musical score is written for piano and consists of five systems of music. The first system begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro.' and the dynamics include 'cres:' and 'ff'. The second system is marked 'mf poco meno mosso' and features a steady accompaniment of chords. The third system includes a 'cres:' marking. The fourth system continues the accompaniment. The fifth system is labeled 'Curtain.' and ends with a 'mf' dynamic marking. The score is written in a grand staff format with treble and bass clefs.

CHO. When So - ci - e - ty goes shop-ping, In the re - gions of the

When So - ci - e - ty goes shop-ping, In the re - gions of the

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a soprano clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "When So - ci - e - ty goes shop-ping, In the re - gions of the". The piano accompaniment is written in a bass clef with the same key signature and time signature. It features a steady bass line and chords that support the vocal melody. A piano dynamic marking (*p*) is present at the beginning of the piano part.

CHO. West, Till it's on the point of drop-ping, And it wants a lit - tle

West, Till it's on the point of drop-ping, And it wants a lit - tle

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "West, Till it's on the point of drop-ping, And it wants a lit - tle". The piano accompaniment continues with the same musical texture as the first system, providing harmonic support for the vocal melody.

CHO. rest; Then its members hi - ther stream in, And they ask for tea with

rest; Then its members hi - ther stream in, And they ask for tea with

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "rest; Then its members hi - ther stream in, And they ask for tea with". The piano accompaniment continues with the same musical texture as the previous systems, supporting the vocal melody.



CHO

cream in, Ev - 'ry ta - ble That we're a - ble To se - cure is in re -

cream in, Ev - 'ry ta - ble That we're a - ble To se - cure is in re -

CHO

- quest, Ev - 'ry ta - ble That we're a - ble To se - cure is in re -

- quest, Ev - 'ry ta - ble That we're a - ble To se - cure is in re -

CHO

- quest.

- quest.

WAITRESSES.

But our

WAITR.

pri - ces, don't for - get, Are ex - or - bit - ant in - deed, And the

WAITR.

mid - dle class re - gret If they come in here to feed. When your

WAITR.

in - come is - nt large, You may feel in - clined to mut - ter, Three - and -

WAITR

- six . pence is our charge Just for tea and bread and but - ter.

CHORUS.

When So -

When So -

*poco meno mosso*

WAITRESSES.

Ah, \_\_\_\_\_

CHO.

- ci - e - ty goes shop . ping In the re - gions of the West, Till it's

- ci - e - ty goes shop . ping In the re - gions of the West, Till it's

WAITR. UNIS.

Ab, \_\_\_\_\_ Then its

CHO. on the point of drop-ping, And it wants a lit-tle rest, Then its

on the point of drop-ping, And it wants a lit-tle rest, Then its

WAITRESSES & SOPRANOS.

CHO. mem-bers hi-ther stream in, And they ask for tea with cream in, Ev-'ry

mem-bers hi-ther stream in, And they ask for tea with cream in, Ev-'ry

CHO. ta-ble That { were } a-ble To se-cure is in re-quest, Ev-'ry  
(they're)

ta-ble That were a-ble To se-cure is in re-quest, Ev-'ry

CH0.

ta - ble That <sup>{ we're }</sup> <sub>{ they're }</sub> a - ble To se - cure is in re -

ta - ble That we're a - ble To se - cure is in re -

The first system consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "ta - ble That { we're } { they're } a - ble To se - cure is in re -". The piano accompaniment is in bass clef, providing harmonic support with chords and moving lines.

CH0.

- quest. Is in re -

- quest. Is in re -

*dim.*

The second system continues the vocal and piano parts. The vocal line has a rest for the first two measures, then enters with the lyrics "- quest. Is in re -". The piano accompaniment features a *dim.* (diminuendo) marking. The system concludes with a double bar line.

CH0.

- quest.

- quest.

*f accel.*

The third system shows the vocal line with a long note and a rest, with the lyrics "- quest." written above. The piano accompaniment features a *f accel.* (forte, accelerando) marking. The system concludes with a double bar line.



Nº 12.

## SONG. (Hilda.) and CHORUS.

## "THE MILLER'S DAUGHTER."

Words and Music by

PAUL A. RUBENS.

*Moderato.*

Hilda.

1. A mil - ler's daugh - ter  
when he most po -

Piano.

*p*

HIL.

- liv'd be - side a mill, She sat and sobb'd and e - ven cried un -  
- lite - ly - said "good - day," His hat he lift - ed from his head this

HIL.

- til A youth came by re - solv'd to try - his  
way, And then, you know, He bowed quite low - to

HIL. wiles. He found that maid - en  
her. "Per - haps you'll take a

CHO. Came by re - solv'd to - try his wiles.  
And then he bowed quite - low to her.

HIL. hard to - un - der - stand, Till one fine day he  
lit - tle - walk" said he. "Some la - dies say they

HIL. thought he'd - won her hand, But wretch - ed soul he'd  
love to - talk with me," She mere - ly sigh'd, and

HIL. miss'd his goal by miles  
just re - plied "Oh, Sir!"

CHO. Poor soul he'd miss'd his goal by  
But sigh'd and just re - plied "Oh,

*rall.*

HIL. She was a mil - ler's daugh - ter, And liv'd be - side a  
She was a mil - ler's daugh - ter, And liv'd be - side a

CHO. miles.  
Sir!"

*a tempo*

HIL. mill; Still and deep ran the wa - ter, But  
mill; Cold was the touch of the wa - ter But

HIL. she was deep - er still. She was a mil - ler's  
she was cold - er still. She was a mil - ler's

CHORUS.

CHO.

daugh - ter, And liv'd be - side a mill,  
daugh - ter, And liv'd be - side a mill,

CHO.

Still and deep ran the wa - ter, But  
Cold was the touch of the wa - ter, But

CHO.

she was deep - er still. HILDA.  
she was cold - er still. 2. Now  
3. He

*rall.*

HIL.

3. thought of such nice things to her to say, He tried "Has not this  
4. last one day she caused his eye to wake, He said one ris - qué  
5. when he'd fair - ly bro - ken thro' the ice, He real - ly thought the

*a tempo.*

HIL.

been a — per - fect day?" But this fell flat, She'd heard all that. (So  
word quite by mis - take. I'm shock'd to say She cried "Hur - rah!" "Sub -  
maid - en - ra - ther nice; In fact, he took And fond - ly shook her

HIL.

sly!)  
- lime!"  
hand.

He coy - ly asked her  
He then pro - posed to  
He held that hand from

CHO.

Fell flat, She'd heard all — that. (So sly!)  
To say She cried "Hur - rah!" Sub - lime.  
He took And fond - ly — shook her hand.

HIL.

if a — dance she liked, Or if that by the  
in - ter - ject one kiss — "Of course," she said, "I've  
half - past ten till three, "I fear I must go

HIL.

mer - est chance she bided, She shook her head and  
been ex - pect - ing this. Don't you feel small at  
home, dear," then said he. She mur - mur'd, "Oh! please



HIL.  
 bland - ly said, "Oh, my!"  
 wast - ing all this time!  
 don't leave go. — it's grand!

CHO.  
 She shook her head, and said, "Oh  
 Feel small at wast - ing all this  
 She mur - mur'd "don't leave go, it's

*rall.*

HIL.  
 She was a mil - ler's daugh - ter, And liv'd be - side a  
 She was a mil - ler's daugh - ter, And liv'd be - side a  
 She was the mil - ler's daugh - ter, And liv'd be - side the

CHO.  
 my!"  
 time!  
 grand!"

*a tempo*

HIL.  
 mill, *Fast* now and then ran the wa - ter, But  
 mill, *Blue* was the tone of the wa - ter, But  
 mill, Though there were "flies" on the wa - ter, Yet

## CHORUS.

HIL.

she— was *fast - er* still. She was a mil - ler's  
 she— was *deep - er* still. She was a mil - ler's  
 she— was "fly - er" still. She was a mil - ler's

CHO.

daugh - ter, And liv'd be - side a mill,  
 daugh - ter, And liv'd be - side a mill,  
 daugh - ter, And liv'd be - side a mill,

CHO.

*Fast* now and then ran the wa - ter, But she— was *fast - er*  
*Blue* was the tone of the wa - ter, But she— was *deep - er*  
 Though there were "flies" on the wa - ter, Yet she— was "fly - er"

CHO.

3 & 4. still.  
 still.

HILDA. *Last time.*  
 4. At still.  
 5. Now

Nº 13.

## SONG. (de l'Orme.)

"I'LL DREAM OF YOU."

Written and Composed by

PAUL A. RUBENS.

de l'Orme.

Piano.

1. When you are by my side, \_\_\_\_\_ the world seems gay \_\_\_\_\_  
 2. You are un - kind to say \_\_\_\_\_ I al - ways flirt \_\_\_\_\_

— I'd like to stay and talk to you my dear all day, D'you think I may?  
 — But if I real-ly do I'm sure you must con-fess: It does-nt hurt.

Se-crets I could con-fide to you I know.  
 I've such ex-pe-ri-ence in love af-fairs,

— Oh let me tell you se-crets all your life and ne-ver go. Oh! ma  
 — If you are frightened here d'you think you'll be a-fraid up-stairs!

Belle Demoi-selle!

Ah! la la la la la Vous m'ai - merez n'est-ce - pas? When

ga - zing in your eyes I real - ly don't know what to do. Ah!

la la la la la Vous m'ai - merez n'est-ce - pas? I  
The

on - ly know that from to - day I'll dream of you!  
on - ly thing I know for sure is I love you!

D. C.



N<sup>o</sup> 14.

## SONG. (Edna.)

"THAT'S A VERY DIFF'RENT THING."

Words and Music by

PAUL A. RUBENS.

Allegretto.

Piano.

ED.

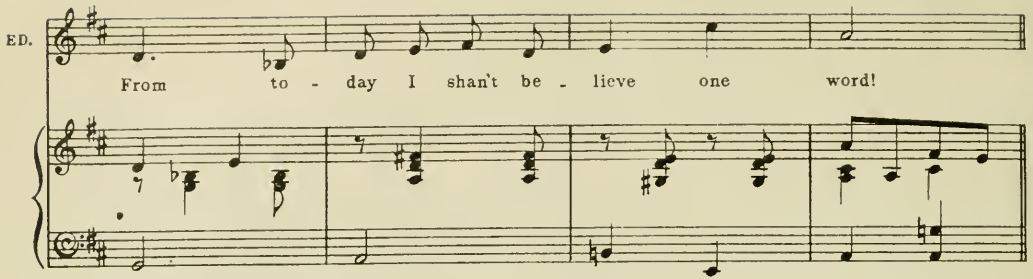
When I think of all the tales you've told me,

ED.

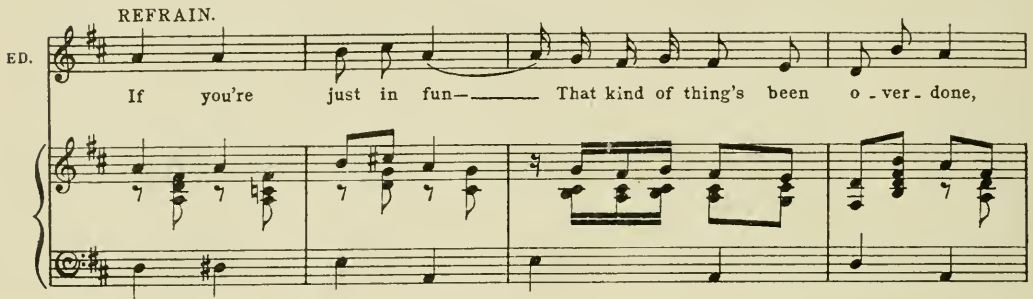
When I think of all the vows I've heard,

ED.

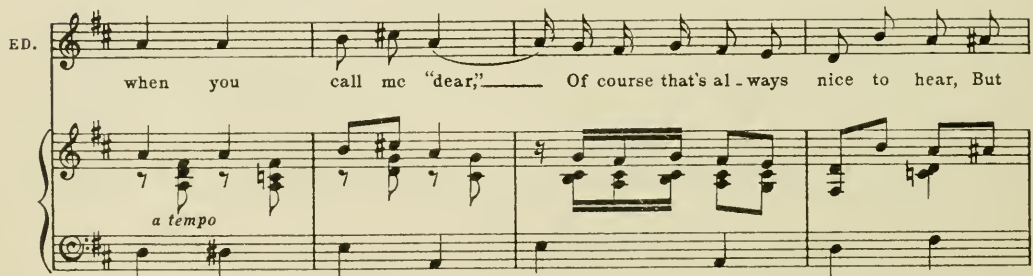
I've been quite mis-taken, All my hopes are sha-ken,

ED.  From to - day I shan't be - lieve one word!

REFRAIN.

ED.  If you're just in fun— That kind of thing's been o - ver - done,

ED.  All those com - pli - ments are per - fect - ly be - wil - der - ing; For  
*rall.*

ED.  when you call me "dear," Of course that's al - ways nice to hear, But  
*a tempo*

ED. *rall.*

do you real-ly love me? 'Cause that's a ve-ry dif-frent thing!

*rall.*

*a tempo*

ED.

*mf*

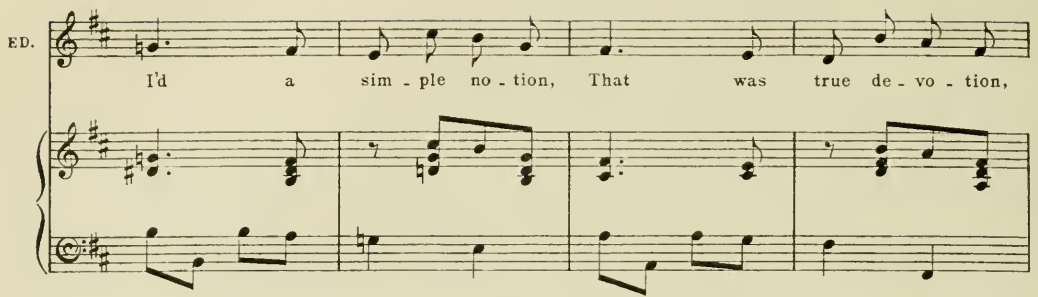
ED.

When you've said "you could not live with - - out me;"

*p*

ED.

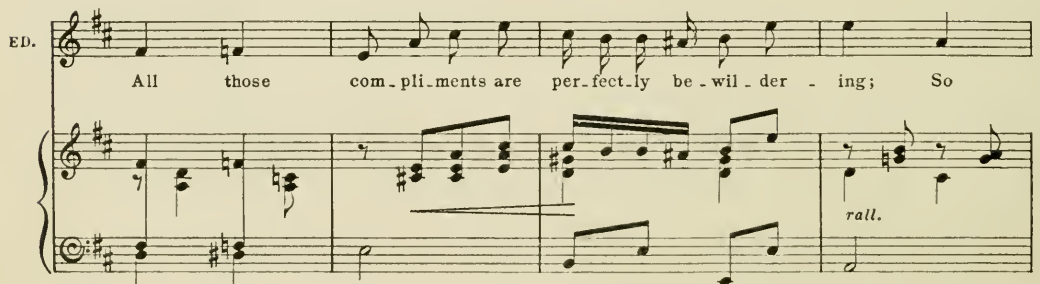
When a tear has come in - to your eye;

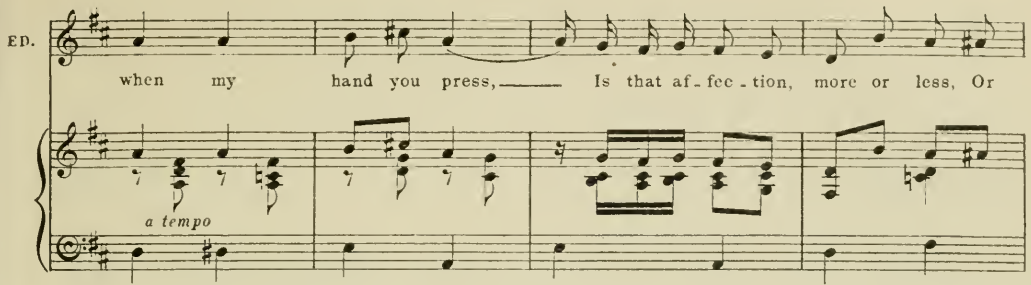
ED.  I'd a sim - ple no - tion, That was true de - vo - tion,

ED.  I re - spon - ded to each love - lorn cry!

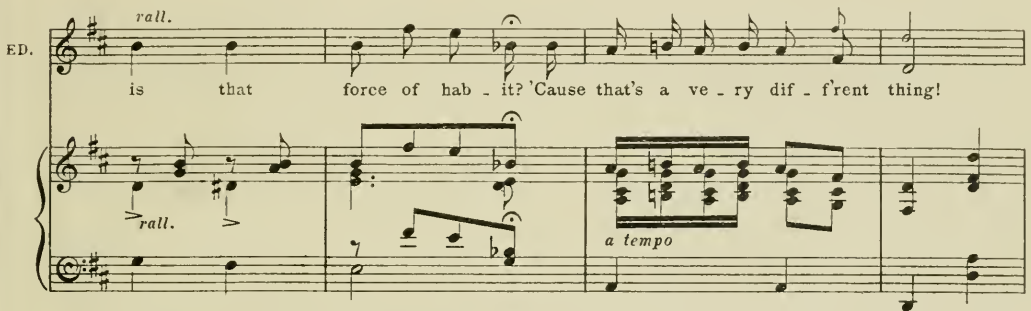
## REFRAIN.

ED.  If you're just in fun—— That kind of thing's been o - ver - done,

ED.  All those com - pli - ments are per - fect - ly be - wil - der - ing; So *rall.*

ED.  when my hand you press, — Is that af-fec-tion, more or less, Or

*a tempo*

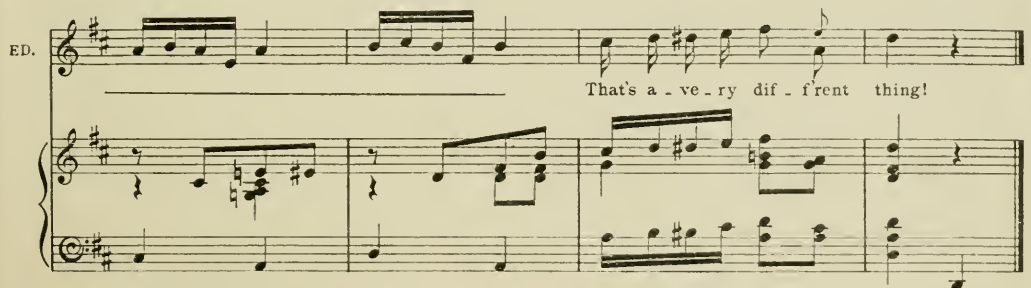
ED.  is that force of hab-it? 'Cause that's a ve-ry dif-f'rent thing!

*rall.*

*a tempo*

ED.  Ah!

*molto legato*

ED.  That's a - ve - ry dif - f'rent thing!



Nº 15.

## SONG. (Ada.)

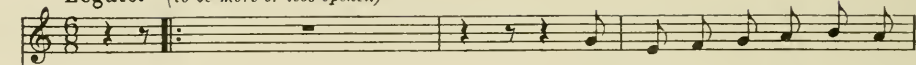
"MEN."

Words and Music by

PAUL A. RUBENS.

*Legato. (to be more or less spoken)*

Ada.



1. You men are a ter - ri - ble  
2. You men are im - pos - si - ble

Piano.



bore, ——— Why were you ev - er in - vent - ed? They  
things, ——— You seem to ex - pect such a lot; ——— You

ought to have stopped you be - fore, ——— Your stu - pid - i - ty's un - pre - ce -  
give us some brace - lets or rings, ——— And you think you've done, good - ness knows

- dent - ed. How did you come to ex - ist? — Were you  
 what! — You're an - noyed if we send them all back, — You're up -

meant as an up - to - date toy? — I as - sure you you'd not have been  
 - set if we give them a - way; — You seem to lose sight of the

missed, If you'd on - ly been drowned when a boy! —  
 fact — You were on - ly in - vent - ed, to pay! —

*rall.*

## REFRAIN.

Very slowly and legato.

Men, men! Hum - bug - ging men! You're im - pos - si - ble nine out of  
 Men, men! Hum - bug - ging men! You're im - pos - si - ble nine out of

ten; \_\_\_\_\_ Ev - 'ry day we put up with you, Dine out, or  
 ten; \_\_\_\_\_ We go e - ven so far as Ac - cept - ing ti -

sup with you, Don't we just spoil you, You men!  
 - ar - as, Oh! don't we just spoil you, You men!

*rall.*

3. You men are an ig - nor - ant  
 4. You men are im - pos - si - ble

*p*

crew, \_\_\_\_\_ That ac - counts for your gor - geous con - ceit, \_\_\_\_\_ There are  
 fools, \_\_\_\_\_ Tho' you think that you're wonder - ful - ly deep; \_\_\_\_\_ You

on - ly three things you can do, — You can smoke, you can drink, you can  
make most ri - dic - u - lous rules — Which you on - ly ex - pect us to

eat! — You flirt with a girl for a year, — With - out  
keep! — You pre - tend you play Bridge half the night, — And you

an - y in - ten - tion to woo, — Then at last you say "Mar - ry me,  
say that you work all day long, — Yet you think it a pos - i - tive

dear?" — 'Cause you think it's the right thing to do. —  
slight, — If we want to do some - thing wrong! —

*rall.*

## REFRAIN.

Very slowly and legato.

Men, men! Hum - bug - ging men! You're im -  
Men, men! Hum - bug - ging men! You're im -

- pos - si - ble nine out of ten; We buy  
- pos - si - ble nine out of ten; You are

hats to ap - pease you, New frocks, just to please you, Oh,  
hope - less - ly mad things, And still you're not bad things, We

don't we just spoil you, You men!  
do ra - ther like you, You men!

*rall.*

3. Last.



N<sup>o</sup> 16.

## SONG. (Cupid.)

"GIRLS, GIRLS, GIRLS."

Words and Music by

PAUL A. RUBENS.

Piano.

CUP.

Tho' I am on-ly a boy it is true, Wo-men play

CUP.

ha-voc with me as with you. When I have fin-ished with

CUP.

saucers and cups, I've my af-fec-tions like all you grown-ups!

CUP.

Girls, girls, girls, bless your curls, curls, curls, Oh! I wor - ship

*p*

CUP.

all of you, big and small of you, You set my heart all in a

CUP.

thou - sand whirls, You can twist me round your fin - ger can you girls, girls, girls.

CHORUS, CUPID & GIRLS.

Girls, girls, girls, bless your curls, curls, curls, Oh! I wor - ship

*ff*

all of you, big and small of you, You set my heart all in a

thou - sand whirls, You can twist me round your fin - ger can you girls, girls, girls.

*ff*

CUP.

I've got a

*p*

CUP.

heart that is built just like yours, I've had a

CUP.

hun - dred and fif - ty a - mours! I don't give diamonds and

CUP.

I'll tell you this, They're jol - ly luck-y if they get a kiss.

CUP.

Girls, girls, girls, bless your curls, curls, curls, Oh! I wor - ship

CUP.

all of you, big and small of you, You set my heart all in a

CUP.

thou - sand whirls, You can twist me round your fin-ger can you girls, girls, girls.

CHORUS, CUPID & GIRLS.

Girls, girls, girls, bless your curls, curls, curls, Oh! I wor - ship

all of you, big and small of you, You set my heart all in a

thou - sand whirls, You can twist me round your fin-ger can you girls, girls, girls.



N<sup>o</sup>. 17.

## SONG. (Cheyne.)

ALGY'S SIMPLY AWF'LLY GOOD AT ALGEBRA.

Words and Music by

PAUL A. RUBENS.

Slowly.

Cheyne.

Piano.

*f* *p*

1. You  
2. He's

must have met a friend of mine called Al - gy, that's his name. He  
awf' - lly quick at mo - ney things, and if you ask for change, He's

sups out at the Carl - ton all the week. He's an  
done it all be - fore you've time to count. Well, he

awf - lly cle - ver scho - lar, And his Eu - clid's deu - ced fine, And his  
does - n't seem to have to think But proves it all by X, So you're

Al - ge - bra is sim - ply mag - ni - fique. Of course he don't know much a - bout the  
cer - tain that you've got the right a - mount! And if he meets a la - dy, he can

world and girls and all, But his ma - the - ma - tics no - bo - dy can  
tell her age at once, He cal - cu - lates just what she'd like to

beat. If you want to know how much you owe, he'll tell you like a shot. He's a  
be, Then he adds on sev - ral win - ters plus a summer and onc spring, Then be

fear - f'ly sort of use - ful chap to meet. Oh! Al - gy's sim - ply awf' - lly good at  
mul - ti - plies the bloom - ing lot by three. Oh! Al - gy's sim - ply awf' - lly good at

Al - ge - bra. — He's real - ly awf' - lly smart, He knows ev' - ry - thing by heart. — He  
Al - ge - bra. — He's real - ly awf' - lly smart, He knows ev' - ry - thing by heart. — You'll

sits on Boards of Com - pa - nies, At least he don't sit long, — He  
ask him out to din - ner If you'll just take my ad - vice, — It's

goes a - way and hopes the wretch - ed thing is go - ing strong. — But  
then his power for see - ing things be - comes so awf' - lly nice. — Where

when he meets the share-hold-ers, he knows *at once* what's wrong, 'Cos  
 you would see the same thing once, he'd see the same thing *twice*, And

Al - gy's sim - ply awf' - lly good at Al - ge - bra.  
 just be - cause he's awf' - lly good at

Al - ge - bra. 3. Oh!

Al - gy's sim - ply won - der - ful the way he adds up things, At  
 4. Al - gy's awf' - lly pluck - y when there's no - bo - dy a - bout, I've  
 5. Al - gy mar - ried *such* a jol - ly girl the oth - er day - A

Bridge you ought to see him add his scores, At Bil-liards, too, the way he marks is  
heard him say he'd do most dreadful things, I've of-ten heard him say that he was  
per-fect household gem in ev-'ry sense; Well, Al-gy's good at fi-gures, But *l'ite*

per-fect-ly u-nique, He can tell how much he's going to make be-  
going to hit me hard Just be-cause I pull the blind down when he  
heard Al-gy say *Her* fi-gure's al-ge-bra-ic'l-ly im-

-fore. If he toss-es me for so-ver-igns he al-ways seems to win, You  
sings. Well, one day he got so an-gry that he lost his tem-per quite, And he  
-mense. Of course he is-nt with her ve-ry oft-en, you may guess— You

see he al-ways knows what's com-ing down. He  
told a chap he'd fight him then and there, But  
see he's got such heaps of things to do; And



works it by e - qua - tions and the fun - ny part is this: He  
 as the man was four - foot - two and Al - gy's six - by - three, It's  
 if she asks him where he's been he tells her more or less And she

says they won't ap - ply to half - a - crown. For  
 ob - vious that the pro - blem was - n't fair. But  
 feels that ev - 'ry word he says is true. For

Al - gy's sim - ply awf' - lly good at Al - ge - bra. He's  
 Al - gy's sim - ply awf' - lly good at Al - ge - bra. He  
 Al - gy's sim - ply awf' - lly good at Al - ge - bra, And

real - ly awf' - lly smart, He knows ev - 'ry - thing by heart. He can  
 worked the thing out pat, He al - lowed for more than that. When the  
 when he says a thing It's got such a truth - ful ring. He

tell you if the wea - ther will be i - cy cold or hot, — And  
 chap com - menced to hit him, Al - gy got some fear - ful blows, So he  
 gives his lit - tle trust - ing wife just fif - ty pounds a year, And he

if by chance he is not right He says the wea - ther's not. If you  
 sat down just in time to save A smack right on the nose. — He  
 spends sev - er - al thou - sands and he's not a fool, no fear! — She

put him on to catch De Wet he'd find him like a shot, 'Cos  
 was - n't real - ly fright - ened, but he thought he'd spoil his clothes. Besides, he  
 dont know what he does with it, but he's made the whole clear — He's work'd

Al - gy's sim - ply awf - lly good at Al - ge - bra. Al - ge - bra.  
 much pre - ferred to work it out in ev - ry sin - gle pen - ny out in

3 & 4. 5.

## No 18.

## TRIO.- (Edna, Hilda and Ada.)

## "TEA AND CAKE WALK."

Words and Music by

PAUL A. RUBENS.

Legato.

Voice.

Piano.

*p*

1. We are lit - tle tea girls, as you see;  
 2. If your tea should be a tri - fle wrong,  
 3. If you come to see us you will find

You will nev - er see girls such as we,  
 That's be - cause you let it stand too long,  
 Ev - 'ry word we say is al - ways kind:

Al - ways dain - ti - ly ar - rayed, Of our work we're  
If you talk and "leave your tea," "Tea-leaves" ra - ther  
Tho' we have to "wait" till late, We don't mind, we

not a - fraid, Each of us the "best hand-maid" "Made" to "hand"round  
sour will be; In - to such hot wa - ter we Get, when it's too  
beg to state; When we've done it's such a "wait" Ta - ken off our

DANCE.  
Refrain.

tea!  
strong!  
"mind"! } Oh, the Cake walk, And the

tea walk, Are the on - ly walks that we walk, No re - la - tion

to the coon, Tho' "sau.cer.ly" we treat the "spoon," For it's

on - ly just a "fake walk," Is our love - ly hot tea -

- cake walk, And the more you "walk in - to" the cake The more we have

to walk!

1 & 2.



3.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a measure containing a quarter note G4, followed by a whole rest. The piano accompaniment is in a grand staff (treble and bass clefs) with a key signature of one flat and a 3/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The system concludes with a double bar line and a fermata over the final chord.

DANCE.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The system concludes with a double bar line and a fermata over the final chord.

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The system concludes with a double bar line and a fermata over the final chord.

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The system concludes with a double bar line and a fermata over the final chord.

The fifth system of music consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note Bb4. The piano accompaniment is in a grand staff with a key signature of one flat and a 3/4 time signature. The right hand plays a series of chords and eighth notes, while the left hand plays a simple bass line. The system concludes with a double bar line and a fermata over the final chord.

## No 19.

## SEXTET.-(Ada, Edna, Hilda, Cheyne, Brian, and De l'Orme.)

"SUPPOSE WE HAVE A BREAKDOWN."

Words by  
PERCY GREENBANK.Music by  
HOWARD TALBOT.

Very lively.

Piano. *ff*

ALL.

1. You pull at a lever or  
2. We may be up-set in some

*f* *p*

press a knob And the wheels be - gin to hum, You  
lone - ly spot, And o - bliged to tramp for miles All

no - tice a kind of a sort of throb, And smell pe - tro - le -  
o - ver the fields and a - cross a lot Of ex - treme - ly awk - ward

- um. The wind and the dust in your fac - es will blow, But you'll  
stiles. It would be un - plea - sant it can't be de - nied, Should a

have to sit tight, And smile, — And soon you'll ar - rive where you  
show - er of rain be - gin — Our clothes would all have to be

want - ed to go, If you don't come to grief mean - while! — Oh!  
thor - ough - ly dried When we came to a coun - try inn. — Oh!

dear, oh! dear, oh! dear! — We should - nt like that we  
dear, oh! dear, oh! dear! — Our clothes will be spoilt, we

fear! — } Sup - pose we have a break - - down, Sup -  
fear! — }

- pose we leave the road, Col - lide or pitch right

in - to a ditch, And all of a sud - den ex - plode, Our

names and our ad - dress - es too, Po - lice - men then will

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "names and our ad - dress - es too, Po - lice - men then will". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and consists of chords and moving lines in both hands.

take down, Our limbs may all be black and blue, And

The second system of music continues the vocal line with the lyrics "take down, Our limbs may all be black and blue, And". The piano accompaniment includes a dynamic marking of *pp* (pianissimo) and features a long, sustained chord in the bass line.

each will have an ache down, Wher - ev - er we are

The third system of music continues the vocal line with the lyrics "each will have an ache down, Wher - ev - er we are". The piano accompaniment continues with sustained chords in the bass line.

pass - ing through, We'll try to get a Shake - - down, Oh,

The fourth system of music concludes the vocal line with the lyrics "pass - ing through, We'll try to get a Shake - - down, Oh,". The piano accompaniment continues with sustained chords in the bass line.



what a fuss For all of us, Sup - pose we have a

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat) and a 4/4 time signature. The lyrics are: "what a fuss For all of us, Sup - pose we have a". The piano accompaniment is written in grand staff notation (treble and bass clefs). The first measure of the piano part has a forte (*f*) dynamic marking. The music features a mix of eighth and quarter notes, with some rests.

break - down.

*D.C.* *ff*

The second system of music continues the vocal line and piano accompaniment. The vocal line has a double bar line followed by a whole rest, indicating a "break-down". The piano accompaniment includes a double bar line with repeat dots, followed by a section marked *D.C.* (Da Capo) and *ff* (fortissimo). The piano part features a melodic line in the right hand and a bass line in the left hand, with various dynamics and articulation marks.

The third system of music shows the vocal line and piano accompaniment. The vocal line has a whole rest. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, featuring various dynamics and articulation marks.

The fourth system of music shows the vocal line and piano accompaniment. The vocal line has a whole rest. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, featuring various dynamics and articulation marks.

Music by  
HOWARD TALBOT.

Very lively.

Piano.

*pp* (Through Dialogue.)

The image shows a piano score for a piece titled "FINALE—ACT II." by Howard Talbot. The score is marked "Very lively." and "Piano." with a dynamic of "pp" (pianissimo) and the instruction "(Through Dialogue.)". The music is written in 2/4 time and consists of five systems of two staves each (treble and bass clef). The first system shows the beginning of the piece with a treble staff containing a whole rest and a bass staff with a simple rhythmic pattern. The subsequent systems feature more complex textures with chords and moving lines in both hands. The score concludes with a final cadence in the fifth system.

First system of musical notation, consisting of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and quarter notes, and the bass staff contains a supporting accompaniment with chords and eighth notes.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines in both staves.

Third system of musical notation, featuring a dynamic marking of *ff* (fortissimo) in the bass staff. The music continues with melodic and accompanimental parts.

Fourth system of musical notation, showing further development of the musical themes in both staves.

Fifth system of musical notation, concluding the page with a final melodic phrase in the treble staff and a final accompanimental chord in the bass staff.

## Act III.

No. 21.

## OPENING CHORUS.

Music by  
HOWARD TALBOT.

Waltz.

Piano.

*ff*

*p*

*cresc.*

*mf*

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. Performance markings include *rall.* (rallentando), *a tempo*, and *p* (piano).

Second system of musical notation, continuing the piece. It includes a dynamic marking of *f* (forte).

Third system of musical notation, featuring a dynamic marking of *mf* (mezzo-forte).

Fourth system of musical notation, featuring a dynamic marking of *cresc.* (crescendo).

Fifth system of musical notation, featuring a dynamic marking of *ff* (fortissimo).



mf

(CURTAIN)

CHORUS.

La - dy S<sup>t</sup> Ma - lor - y's friends

La - dy S<sup>t</sup> Ma - lor - y's friends

*cresc.* *ff*

CHO.

This ev - 'ning are high - ly de - light - ed

This ev - 'ning are high - ly de - light - ed

*rall.* *a tempo*

CHO. Good-ness knows how much she spends, Or how ma - ny

Good-ness knows how much she spends, Or how ma - ny

*rall.* *a tempo* *p*

CHO. guests are in - vit - ed; Danc - ing and sup - per be -

guests are in - vit - ed; Danc - ing and sup - per be -

CHO. sides, And no one has cause to com - plain. Her

sides, And no one has cause to com - plain. Her

*mf*

CHO. La - dy - ship al - ways pro - vides ——— An ex - cel - lent brand of cham -

La - dy - ship al - ways pro - vides ——— An ex - cel - lent brand of cham -

*cresc.*

CHO. - pagne. Then the band's ve - ry good,

- pagne. Then the band's ve - ry good,

CHO. And the floor is just right. Don't

And the floor is just right. Don't

CHO. we wish that we could keep

we wish that we could keep

CHO. it up all night, keep it

it up all night, keep it

CHO. up all night.

up all night.

N<sup>o</sup> 22.

## SONG. (Edna.)

"WHAT IS A MAID TO DO?"

Words and Music by

PAUL A. RUBENS.

Slowly, with expression.

Edna.

Piano.

EDNA.

1. When a maid loves a man, 'Tis a sad to - do.  
 2. When a maid loves a man, 'Tis a sad to - do.

EDNA.

What is to be that maid - en's plan Just to in - di - cate,  
 What is to be her fi - nal plan Just to prove to him,



EDNA.

if she can \_\_\_\_\_ That she loves him true?  
 if she can \_\_\_\_\_ He must love her too?

EDNA.

Half a - fraid she will wait Can he be so un -  
 Not a - fraid, not too shy, She must be cir - cum -

EDNA.

- kind? Keep - ing her pro - gramme free till late,  
 - spect. All of his love to win she'll try;

EDNA.

Will she be left in lone - ly state? Is love in - deed so blind?  
 But she can on - ly do so by Ways that are in - di - rect.

EDNA. *Still her love grows stron-ger, Still she breathes his name;*

EDNA. *Heart pal-pi-ta-ting, Anx-ious-ly wait-ing, Sure-ly he'll come his part-ner to claim.*

EDNA. *a tempo*  
*As the hours grow lon-ger, She grows sad-der too—*

EDNA. *rall.*  
*Will he not lis-ten? Hard tears glis-ten. What is a maid to do?*

*D. S. al Fine*

DANCE. *After 2nd Verse.*  
 Valse. (*Very softly and dreamily.*)

The first system of piano accompaniment consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the piano accompaniment with similar melodic and harmonic patterns in both hands.

The third system includes dynamic markings: *rall.* (rallentando) and *cresc.* (crescendo). The music features more complex chordal textures and melodic lines.

The fourth system continues the piano accompaniment, maintaining the dreamy and soft character of the piece.

EDNA.

What is a maid to do? —

The fifth system features a vocal line for Edna, with the lyrics "What is a maid to do? —". The piano accompaniment continues below, with the right hand playing chords and the left hand providing a steady bass line.

No. 23.

## SONG. (Hilda.) and CHORUS.

"THE FISHES IN THE SEA."

Words and Music by

PAUL A. RUBENS.

Moderato.

Piano.

The piano introduction is in 4/4 time, marked Moderato. It features a treble clef with a key signature of one sharp (F#) and a bass clef. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* and *v* (accents).

1. When a lit - tle la - dy first comes out, \_\_\_\_\_ She'll find no end of  
 2. It is bet - ter far to hes - i - tate, \_\_\_\_\_ Than find you've been de -  
 3. Com - pli - ments are such a stand - ing dish, \_\_\_\_\_ Of course she knows the

The vocal melody is in 4/4 time, marked Moderato. The lyrics are written below the notes. The piano accompaniment is in 4/4 time, marked *p* (piano). It features a treble clef and a bass clef, with chords and single notes.

men a - bout, Dark and fair ones, Small and tall ones,  
 - ceived too late; So quite gen - tly - In - ci - dent' - lly -  
 way to "fish," When a daugh - ter's In low wa - ter,

The vocal melody continues in 4/4 time, marked Moderato. The lyrics are written below the notes. The piano accompaniment is in 4/4 time, marked *p* (piano). It features a treble clef and a bass clef, with chords and single notes.

Ev - 'ry sort of shape and size. She is sure to lose her  
Ask him why he loves you so. If he can not an - swer  
She will take the best she can. But if she should be a

heart some day, Sup - pos - ing he should  
right a way, Of course there's no - thing  
splen - did match, She'll try to get the

run a - way, She need not flur - ry, Grieve or wor - ry,  
more to say, No use wait - ing, Go on bait - ing,  
"Sea - son's catch," If her line Is just too fine, It's

If she'll on - ly re - cog - nize:  
Peo - ple on the bank should know:  
ten to one she'll lose her man.

*rall.*



## REFRAIN.

There are lots of o - ther lit - tle fish - es, Swim - ming in the deep blue  
 There are lots of o - ther lit - tle fish - es, Swim - ming in the deep blue  
 There are lots of o - ther lit - tle fish - es, Swim - ming in the deep blue

*p*

sea. Sharks and floun - ders, Some are thou - sand pound - ers,  
 sea. Sharks and floun - ders, Gen - tle - men and bound - ers,  
 sea. Eels and cod - fish, Some are ra - ther odd fish,

MALE CHORUS. SOLO.

Each would be de - light - ed, Just to be in - vi - ted, When I think of  
 Each would be de - light - ed, Just to be in - vi - ted, When I think of  
 Each would be de - light - ed, Just to be in - vi - ted, When I think of

all the lit - tle fish - es Swim - ming in the deep blue sea, They're  
 all the lit - tle fish - es Swim - ming in the deep blue sea, I've  
 all the lit - tle fish - es Swim - ming in the deep blue sea, It's

one too ma - ny, I shan't ask a - ny - The  
 made my mind up, My line I'll wind up, The  
 too much trou - ble To watch each bub - ble, The

1. fish can come and fish for me.  
 fish can come and fish for me.  
 fish can come and fish for me.

2. me.  
 me.  
 me.

*a tempo* *D. C.*

No. 24.

SONG-(Ada.) and CHORUS.

"SOMETHING SWEET ABOUT ME."

Words and Music by

PAUL A. RUBENS.

Lively.

Piano. *ff*

1. I don't be - lieve I'm  
 2. You say that I'm at -

wit - ty, I can - not think I'm smart: I'm  
 - trac - tive, I'm told that I am such; Of -

sure that I'm not pret - ty, For I know my - self by  
 course I'm young and ac - tive, But that's not ve - ry

heart. I'm not a wealth - y heir - ess, I'm  
much. I wonder what my charm is! My

not a swell Prin - cess, So real - ly I can -  
eyes are not u - nique; It's not my nose, so

- not see why I'm such a big suc - cess.  
I sup - pose It's bound to be my "cheek!"

REFRAIN.

But I must have a ra - ther fas - ci - na - ting lit - tle

way, For they say they can't get on with - out.

me, So I'm bound to i - ma - gine, (tho' it's not for me to

say), That there must be some - thing sort of sweet a -

- bout me! I must have a ra - ther fas - ci -

CHO. Oh! yes, she must have a ra - ther fas - ci -



- na - ting lit - tle way, For they say they can't get on with - out —  
 CHO. - na - ting lit - tle way, For they say they can't get on with - out —

mo. So I'm bound to i - ma - gine, (tho' it's not for me to  
 CHO. her, So she's bound to i - ma - gine, (tho' it's not for her to

say), That there must be some - thing sort of sweet a - bout — me! —  
 CHO. say), That there must be some - thing sort of sweet a - bout — her! —

Nº 25.

## DUET. (Hilda and de l'Orme.)

Words and Music by

PAUL A. RUBENS.

Tempo di Valse.

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with chords. The key signature is one sharp (F#) and the time signature is 3/4.

DE L'ORNE.

DE L'ORNE.  
Je - vous a - dor - e, Ev - 'ry day

The vocal line for DE L'ORNE begins with a rest, followed by the lyrics "Je - vous a - dor - e, Ev - 'ry day". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand. A piano (*p*) dynamic marking is present.

DE L.

more ——— Oh! how I long for the day when you're mine:

DE L.'s vocal line continues with the lyrics "more ——— Oh! how I long for the day when you're mine:". The piano accompaniment provides harmonic support with chords and a melodic line.

HILDA.

HILDA.  
Ahl ma pe - tit - e, you are so sweet, It's plain that I've

HILDA's vocal line begins with the lyrics "Ahl ma pe - tit - e, you are so sweet, It's plain that I've". The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

HIL.

got my fish well on the line.

DE L'ORME.

Then when I make you my wife I will take you Ov-er the sea to my

DE L.

love-ly Pa-ree. On all sides I'll show you, Why, all France shall

HILDA.

DE L. know you, France must come here if it wants to see me!

REFRAIN.  
DE L'ORME.

HILDA.

Viens à Pa - ris, — Viens, ma che - rie, That's all ve - ry well, but just

*rall.* *a tempo.*

HIL. DE L'ORME. HILDA.

think of the sea, Eh bien c'est ma pa - trie, I dare - say that may be, But

HIL.

I'll take good care that you stay — here with me! —

*rall.*

*f a tempo.*

## DE L'ORME.

End - less ca - res - ses, Hats and new dress - es,

DE L. All that I can I will give you, my dear:

DE L. Dan - cing and din - ing, Cheques all day sign - ing,

HILDA. Don't you think you could do that o - ver here?



## DE L'ORME.

Lon-don is ra-ther too near to your

DE L.

fa-ther, So come to Pa-ris, it is just pa-ra-

HILDA.

DE L.

-dise. All so in-vit-ing, But much too ex-

HIL.

-cit-ing, Don't you think Ken-sing-ton sounds quite as nice?

**REFRAIN.**  
**DE L'ORME.**

Viens à Pa - ris, — Viens, ma che - rie, That's all ve - ry well, but just

**HILDA.**  
Restes ic - i, Restes ic - i, I'll take good care you

*rall.* *a tempo.*

DE L. think of the sea, Eh bien! c'est ma pa - trie! I dare - say that may be, But

HIL. stay with me, you see Restes ic - i, Restes ic - i,

*rall.*

DE L. I'll take good care that you stay — here with me! —

HIL. Ah! I'll take good care that you stay here with me! —

*f accel.* *ff* *f accel.* *ff* *f accel.* *ff*

## No. 26.

## SEXTET.

## "WEDDING MARCH."

Words and Music by

PAUL A. RUBENS.

Vivace.

Piano. *ff*

EDNA &amp; BRIAN.

HILDA &amp; DE L'ORME.

1. Oh, what a splen-did thing, To have a wed-ding ring, And to see  
2. There are com-pos-ers few, Who can write marches new, But there is

*mf*

ADA &amp; CHEYNE.

peo-ple bring Pres-ents ga-lore. March-es we've heard a lot,  
one man who Stands quite a-lone. Monck-ton or Sou-sa too,

*ff* *mf*

ALL.

But when to church we've got, We'll march to one we've not Marched to be-fore.  
Tho' you are splendid, you Cant hold a can-dle to F. Men-dels-sohn.

*ff*

One two three four five six. Oh! the wed-ding march \_\_\_\_\_ Is the

*p*

Detailed description: This system contains the first two lines of music. The top line is a vocal melody in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are "One two three four five six. Oh! the wed-ding march \_\_\_\_\_ Is the". The bottom two lines are piano accompaniment, with a grand staff (treble and bass clefs). The piano part begins with a piano (*p*) dynamic marking and features a steady eighth-note accompaniment in the bass and chords in the treble.

best of fun, \_\_\_\_\_ As we've won each oth-er We shall soon be one. \_\_\_\_\_

Detailed description: This system contains the second two lines of music. The vocal line continues with the lyrics "best of fun, \_\_\_\_\_ As we've won each oth-er We shall soon be one. \_\_\_\_\_". The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the treble.

\_\_\_\_\_ Walk-ing up the aisle, \_\_\_\_\_ All as stiff as starch, \_\_\_\_\_ We shall

Detailed description: This system contains the third two lines of music. The vocal line has the lyrics "\_\_\_\_\_ Walk-ing up the aisle, \_\_\_\_\_ All as stiff as starch, \_\_\_\_\_ We shall". The piano accompaniment continues, with some chords in the treble becoming more complex.

soon Hear the tune Of the beau-ti-ful wed-ding march.

*ff* *ff*

*D. C.*

Detailed description: This system contains the final two lines of music. The vocal line concludes with the lyrics "soon Hear the tune Of the beau-ti-ful wed-ding march." The piano accompaniment features a forte (*ff*) dynamic marking and ends with a double bar line and repeat dots. The bottom right corner of the page is marked "D. C.".

## No 27.

## FINALE—ACT III.

Vivace.

Piano.

ff

EDNA.  
HILDA.  
ADA.  
BRIAN.  
DE LO.  
CHEYNE

Oh, what a splen-did thing To have a wed-ding ring, And to see

mf

peo-ple bring Pres-ents ga-lore. March-es we've heard a lot,

ff mf

But when to church we've got, We'll march to one we've not Marched to be-fore.

ff



One two three four five six. Oh! the wed - ding march ——— Is the

best of fun. ——— As we've won each oth - er we shall soon be one. ———

——— Walk - ing up the aisle, ——— All as still as starch, ——— We shall

soon Hear the tune Of the beau - ti - ful wed - ding march. Oh! the

wed - ding march \_\_\_\_\_ Is the best of fun. \_\_\_\_\_ As we've won each

oth - er We shall soon be one. \_\_\_\_\_ Walk - ing up the aisle, \_\_\_\_\_

*CURTAIN.*

— All as stiff as starch, \_\_\_\_\_ We shall soon Hear the tune Of the

beau - ti - ful wed - ding march.

*ff* *ff*

## SONG. (Hilda.)

"A REAL TOWN LADY."

Words and Music by

PAUL A. RUBENS.

Allegretto.

Hilda.

Piano.

1. It  
2. Of

HIL.

won't be ve - ry long Be - fore I get to town, And  
course I shall in - vite The he - roes of the day; I'll

HIL.

then I mean to be A la - dy of re - nown; I'll  
write to ev - 'ry Gen - e - ral Who's been a - way; And

HIL. buy up all I see, CHEY. And owe for all the rest. HIL. For ev-'ry sin-gle Tom-my, too, as well, My house I mean to show; Each Of-fi-cer shall

HIL. thing I have Must be the ve-ry best! HIL. Oh!  
 have a kiss-CH. Hul-lo! Hul-lo! Hul-lo!

REFRAIN.

MARCH TIME.

HIL. I mean to be a real town la-dy, I mean to be quite

HIL. grand, I mean to give the ve-ry fin-est par-ties,

HIL. With a Hun-gar - ian band; I mean to en - ter -

HIL. - tain all Lon - don, Ev - 'ry one there shall come,

HIL. Dukes and a - ca - de - mi - cians, Sol - diers and po - li - ti - cians,

HIL. I mean to make things hum. hum.

D.C. 8



HIL.

3. I'll

HIL.

ask a reg' - lar crowd To din - ner ev - 'ry

HIL.

night, The morn - ing pa - pers all Will

HIL.

il - lus - trate the sight, And then, when din - ner's done, At

HIL. 

Bridge we'll start to play; We won't leave off till break-fast-time. CH.Hur-

HIL. 

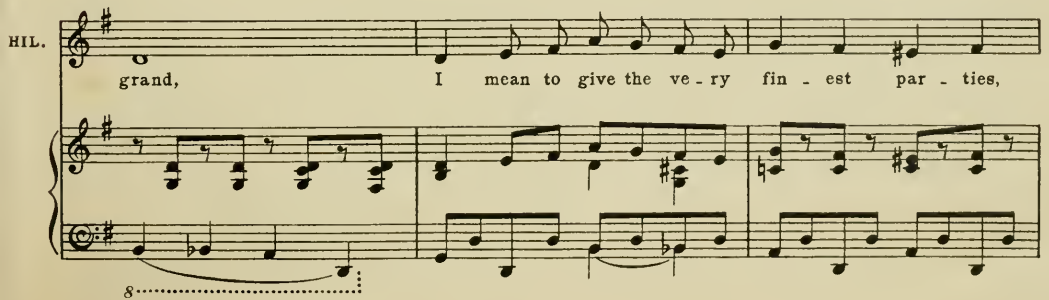
- rah! Hur - rah! Hur - rah! REFRAIN.

HIL. Oh!

HIL. 

March time.

I mean to be a real town la - dy, I mean to be quite

HIL. 

grand, I mean to give the ve - ry fin - est par - ties,

HIL. With a Hun-gar - ian band; I mean to en - ter -

g.....

HIL. - tain all Lon - don, Ev - 'ry one there shall come,

g.....

g.....

HIL. Dukes and a - ca - de - mi - cians, Sol - diers and po - li - ti - cians,

v

v

HIL. I mean to make things hum. hum.

1.

2.

*Fine.*

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